

ORDER OF
DIVINE WORSHIP



BRIEF COURSE
IN THE
ORDER OF DIVINE
WORSHIP

COMPRISING A STUDY OF
THE ORDER OF SERVICE,
THE CHURCH YEAR,
AND OF
TYPICAL HYMNS

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Preface

This little volume is not a textbook in the field of theology. It is intended neither for theological students nor classmen in college. It does not claim the merit of exhausting any one of the subjects treated within its covers, as its sole purpose has been to connect with the graded system of the Sunday-schools of the Augustana Synod, as course IX of that system.

This course is intended for the confirmation class. It is to be taken in the Sunday-school during the time the children receive confirmation instruction from the pastor. It should not be necessary for the pastor to spend his time in giving this course, as any intelligent Lutheran ought to be able to master these pages to the extent that the course can be given the children in an intelligent way. This course comprises three very important parts of Lutheran church life. It will bring the children into very interesting fields where they will be induced to do some profitable thinking and become acquainted with the principles that govern the Lutheran church services. No Lutheran should be ignorant of the successive steps that form the beautiful liturgy that is followed in the Lutheran church worship. The Lutheran services will become broader and deeper if the communicant is familiar with the idea that controls the church year. It is also quite clear that the Lutheran church member will take a more intense part in the church services if he is familiar with the history of the most important hymns that give an adequate expres-

sion of Lutheran doctrine, Lutheran mysticism, and Lutheran church life. This will be the object of this course. May the good Lord, who has led the Lutheran people in the past into the green pastures and to the springs of living water, guide the young lives that are to make acquaintance with the eternal truths as they are embodied in the Lutheran liturgy, the Church year, and the Lutheran hymnody.

General Introduction

As we are looking out into nature we discover a definite order established by God as the Creator. God did not do all things at once, but each in its time and place. He first created the light, then separated land and water, then brought about life and gave form to the different living beings, and not only in the act of creation did God follow a definite order, but nature shows plainly that she must obey the Creator's plan now in every detail of development. God further shows that a definite plan governs the spiritual world. God the Father, God the Son, and God the Holy Spirit, each takes His part in a definite way in making man a happy and blessed inhabitant of heaven.

In the Bible we can trace a definite order, according to which God has revealed Himself to man. In the Old Testament it was God Himself who established a church order for worship, a church year with its special periods and days and festivals, and also touched the heart strings of certain men, who under the inspiration of the Holy Spirit, gave the people of God sacred song. Thus we may say in its deepest sense that the church liturgy (order), the church year, and church hymnody are not the product of the human mind, but have been established by divine commandment.



PART FIRST

Order of Service

Order of Service

CHAPTER 1.

INTRODUCTION.

Worship is the highest spiritual act of man and the nearest approach he can make to his God. It embraces prayer with its various forms of adoration, petition, intercession, thanksgiving and praise; singing; reading of Scriptures; preaching of the gospel; confession of sin and faith; benediction; and the administration of the sacraments. The Holy Communion is the culmination of worship.

The Order of Worship in the Lutheran Church is fixed by a ritual for public service. We call this a ritual or liturgy, which literally means a public service. Our liturgy is therefore our official service and corresponds to the official service of the temple and synagogue in the Old Testament. It has been called "the synagogue's service Christianized." The liturgy has its origin in the Old Testament, which had

an established ritual for the tabernacle, the temple, and the synagogue. According to this ritual portions from the Holy Books were read and explained by those in charge of the service. Psalms were sung and prayers were said, to which the people responded with their amens.

At the time of the beginning of the New Testament Church it was but natural that parts of the Old Testament ritual would be adopted by the Church. We find therefore in the apostolic Church traces of the same order, fellowship, and responses as in the Old Testament ritual. The word "liturgy" occurs in the Greek in the New Testament in Lk. 1. 23; Phil. 2. 17; Heb. 8. 6, 9. 21; and also according to the Book of Revelation the service in the Church Triumphant will be a responsive service.

Liturgical services arose early in the very beginning of the Church Militant and did not thus first originate in the Lutheran Church. Jesus, who is the corner-stone and center of the Church, established no fixed order of worship and yet when He instituted the Last Supper he followed a ritual which we even to-day are following, at least in part, at our Communion Services. When He taught His disciples the Prayer of Prayers, He told them, "After this manner pray ye." This was taken by the early Christians as a com-

commendation for liturgical expression, as we find that their first devotional utterance was that of common prayer. And the common prayer continued to be used in all their public and private worship. Our liturgy always helps to make our service in God's House a real worship and to give us a real spiritual uplift.

QUESTIONS.

1. *What is worship?*
2. *What does worship embrace?*
3. *What is the culmination of worship?*
4. *By what is the Order of Worship in the Lutheran Church fixed?*
5. *What do we call this ritual?*
6. *To what in the Old Testament does our liturgy correspond?*
7. *What has it been called?*
8. *Where has the liturgy its origin, and what did the ritual for the tabernacle, temple, and synagogue imply?*
9. *What effect did the Old Testament ritual have upon that of the New Testament Church?*
10. *Where in the New Testament does the word "liturgy" occur in the Greek, and what is said in the Book of Revelation of the service in the Church Triumphant?*
11. *Did the liturgical service first originate in the Lutheran Church?*
12. *What influence did Jesus have upon the ritual?*

CHAPTER 2.

PREPARATORY STEPS.

In a full morning service the ringing of the church bells enters in as an important preparatory part. It is customary to ring the church bell either thirty minutes or an hour before the services begin. Its significance may be said to be twofold: it is an invitation to come to the Lord's House on the one hand, and on the other it serves as a reminder that this is the Lord's Day when His people should come before His face in His Holy Temple. *Remember* the Sabbath day to keep it holy. We should remember, *first*, that the Sabbath Day is a day of rest when we cease to perform all unnecessary work, and, *second*, that the Sabbath Day is to be kept holy, which means we should rest in the Lord. In order to "rest in the Lord" we must worship Him (Ps. 84. 1-4).

The second time the church bell is rung marks the moment of the assembling together, when the congregation should "stand at attention" before the face of God. Having entered

the church and after having been seated, each one present should breathe a silent prayer. It is proper to thank God for the privilege of coming to His house of worship, to commune with Him and to sit at His feet to hear His Word, and also to pray to God to bless the service upon the heart of each one present. Not to bow in reverence and in prayer at this time is a mark of gross indifference and a silent testimony of being ashamed to confess Jesus before the world.

QUESTIONS.

1. *What twofold significance has the ringing of the church bells?*
2. *What should we especially "remember" concerning the Sabbath Day?*
3. *Is the "silent prayer" proper, and why?*

CHAPTER 3.

THE OPENING PART.

The purpose of the opening part of the liturgy is to lead up to and to prepare the heart for the sermon.

The prelude, if wisely chosen and well rendered, will lead up to the opening hymn, the melody of which it should embody, and thus prepare the Congregation to join in the singing of the first hymn, which introduces the worship or the service proper. In churches where the processional occurs, this should precede the prelude and the singing of the first congregational hymn. The choir, usually vested, will march in, singing a hymn.

The first hymn should be of a sacramental character. That means that it should express what God has done and will do for us. It is God's message to the world, as through the angel of old when he brought to the world the news, "Behold, I bring you good tidings of great joy, which shall be to all the people: For there is born to you this day in the city of David a

Saviour, who is Christ the Lord." Our hymns may be divided into two classes, sacramental and sacrificial. The sacramental hymns speak to us of what God in His mercy has done for us and is doing for us. The sacrificial hymns embody our subjective confessions, petitions, and thanksgivings before God.

During the singing of the first hymn the Minister proceeds to the altar, kneels there and offers a silent prayer, after which he rises, and turning to the Congregation he proclaims the greeting recorded in the Book of Isaiah 6. 3, "Holy, Holy, Holy is the Lord of Hosts," etc. This greeting constitutes an outburst of the seraphim surrounding the Lord. The effect of this greeting upon the Congregation is the holiness of the presence of the Most High and Holy God. The Lord's presence is announced in the words, "The Lord is in His Holy Temple." The psychological effect of the greeting from the altar upon the Congregation is that the people remember that they have unclean lips and thus are brought to the confession of their sins. The Congregation with the Minister, who turns to the altar, therefore bows to confess as follows: "Holy and righteous God," etc. Nothing has served more to arouse and foster in our Lutheran people a true consciousness of sin and the deep peni-

tence to receive God's grace. The custom that the Congregation joins with the Minister in reciting aloud the confession is as beautiful as it is wholesome. The Minister in reading his greeting recorded in the introitus has been speaking on God's behalf to the Congregation and has therefore executed the first sacramental part of our liturgy. But in reciting the confession he joins the Congregation and becomes one of the sinners and only leads them in their confession and plea for mercy. The confession is a sacrificial part, which means an expression of our subjective prayer and confession before God. It is therefore proper that the Minister in reciting the confession, turns to the altar. He is then addressing God on behalf of the Congregation, but on the other hand when his ministration is sacramental, he represents God and speaks on His behalf to the Congregation and should therefore be turned toward them.

The symbolic meaning of the Minister's position before the altar may be stated as follows: when he faces the altar he symbolically goes into "the holy of holies" and there, for himself and the assembled people, places his words before God and is then one of the people, but when he faces the people he speaks as God's emissary.

Having confessed our sins and asked for forgiveness, we rise and even more intensely repeat our plea for mercy in the "Kyrie Eleison," "Lord, have mercy upon us," etc. In accordance with God's assurance that the penitent heart shall receive forgiveness, the Congregation from the liturgy receives the assurance that the Lord comes with mercy, as the Congregation receives the glad tidings of salvation in the "Gloria in Excelsis," "Glory be to God on high, on earth peace, good will toward men." This angelic message (Lk. 2. 14) thrills our hearts with joy, and we rise as a Congregation and join in singing the "Laudamus," "All glory be to Thee, Most High." In order that the Congregation may seal its faith in the salvation it receives anew the salutation from the altar, "The Lord be with you," to which the Congregation responds, "And with thy spirit." This liturgical form and greeting may be traced back to the first century, and we find the words recorded in the New Testament in Lk. 1. 28; 2 Th. 3. 16; 2 Tim. 4. 22, etc. It was customary to employ this greeting before prayer and before the reading of God's Word. It is also used in the same way in our liturgy, as the words "Let us pray" follow immediately the Salutation. Then follows the general Collect for the day, which

the Minister reads while he is turned to the altar. This prayer is called the Collect because it embodies in a very condensed and concise form the Congregation's needs. It further prepares the worshiper for meeting the Lord in the Word. The Congregation makes this its own prayer by responding with Amen, whereupon the Minister turns to the Congregation and reads the Epistle text for the day.

QUESTIONS.

1. *What is the purpose of the opening part of the liturgy?*
2. *What is the purpose of the prelude?*
3. *When should the processional take place?*
4. *What should be the character of the first hymn, and why?*
5. *Into what two classes may our hymns be divided, and what is the meaning of each class?*
6. *What is the first greeting proclaimed by the Minister, and where is it recorded?*
7. *What is the effect of this greeting upon the Congregation?*
8. *In what words is the Lord's presence announced?*
9. *What is the psychological effect of this greeting?*
10. *What has the confession done for our Lutheran people?*
11. *What is the first sacramental part of our liturgy?*
12. *What is the confession?*
13. *What is the symbolic meaning of the Minister's position when he faces the altar? When he faces the Congregation?*

14. *Explain the "Kyrie Eleison," "Gloria in Excelsis," "Laudamus," and the "Salutation."*
15. *How far back can this liturgical form and greeting be traced?*
16. *Where do we find these words recorded?*
17. *What is meant by the Collect?*
18. *How does the Congregation make this its own prayer?*

CHAPTER 4

THE OPENING PART.

(Continued)

The Congregation should always rise and stand up while the Word of God is read and while it sings praises to God on High. The Congregation will therefore remain standing while the Epistle text is being read.

The Epistle is read first and then follows the gradual hymn, after which the Gospel is read. This order is in harmony with the order of the Old Testament ritual. The Epistle corresponds to the Law, which according to the Old Testament ritual was read before that of the prophets, to which our Gospel corresponds in our ritual. The Epistle is further a testimony about the Lord, while the Gospel contains chiefly the word of the Lord Himself. The Epistle prepares the way for the Gospel. The Law must be preached first, as without it there will be no need of the Gospel. The Law teaches us to know and to grieve over our sins, and thereby drives us to seek the salvation, the grace, and

pardon, which are proclaimed by the Gospel. The Gospel thus ranks higher than the Epistle.

While singing the gradual the Congregation sits down and the minister stands facing the altar. The gradual should be a sacrificial hymn in which is expressed gratitude for the testimony given in the Epistle, and also a longing for salvation, proclaimed by the Gospel.

The Gospel text which now follows is a response to the gradual hymn, and forms the climax in the opening liturgy. The highest gift is the Word of God, and the highest form of God's Word is the Gospel. Through this Gospel the Lord speaks His pardon and salvation.

In response to the gospel message the Congregation confesses its faith in the Triune God. This confession is usually the Apostolic Creed, which is recited in response to the Gospel, just as the second hymn was the response to the Epistle. In reciting the Creed the Congregation unites with the one holy Christian Church of all ages and in all places. The Congregation is *per se* a part of God's people and therefore forms a part of the Communion of Saints. Usually a song by the choir or some special number follows the confession, whereupon the third hymn, which should be sacrificial in character, is sung. In this hymn the Congregation im-

plores for special grace. This prayer the Lord will answer in the sermon, which is a direct message from God, and for which the heart is being attuned in the hymn.

QUESTIONS.

1. *When during the service should the Congregation remain standing?*
2. *To what does the Epistle correspond in the Old Testament ritual, and what significance has the Epistle?*
3. *How does the Gospel rank in importance with the Epistle?*
4. *What position does the Congregation and the Minister take while singing the gradual?*
5. *What significance has the gradual?*
6. *Explain position and importance of the Gospel.*
7. *What importance and meaning has the Creed?*
8. *Of what is the Congregation a part, and what significance has the Creed here?*
9. *Where is the usual place for the choir song or special music?*
10. *What should be the character of the hymn that immediately precedes the sermon, and what is its purpose?*

CHAPTER 5.

THE SERMON.

At the close of the third hymn the Minister enters the pulpit. He bows in silent prayer for God's guidance and blessing. While the last notes of the organ are dying away, the Minister raises his head from the silent prayer, and speaks the words of some apostolic greeting, or "In the name of the Father, and of the Son, and of the Holy Spirit. Amen." By this greeting the Minister declares that his message is not from him, but from God, whose mouthpiece he is, and thus a very serious and important moment has arrived. Many among the worshipers have been looking forward prayerfully and possibly in suspense to this part of the service. There are those who during the previous week have been praying for the message that is to be brought them at this moment, and who expect the answer to their prayer shall be given now.

The Minister and Congregation now unite in a word of prayer invoking God's blessing upon them, and praying God to give each one a re-

ceptive mood in which to receive the message that God is to bring them through His servant. At the close of this prayer the Congregation will rise out of reverence for and honor to God while the Minister will read the text for the day. The reading of the text having ended, the Minister offers a few words of prayer asking God to "sanctify us in Thy truth, Thy Word is truth," whereupon the Congregation is seated. The sermon then follows and marks the very climax of the entire service. A Lutheran sermon must contain both the Law and the Gospel, and be a clear presentation of sin and grace. May it always fall into rich soil and bear fruit a hundred-fold unto eternal life!

When the Minister has preached his sermon he reads the prayer, "Praised be the Lord and blessed to all eternity," etc., which is an expression of thanks and gratitude to God on behalf of the Congregation for His message. According to the order of the Synod, the weekly announcements should be made immediately after this prayer, to be followed by the apostolic benediction, after which the offering is to be taken. However, the custom of making the announcements prior to the third hymn, between the choir song and the sermon hymn, prevails in many Congregations. In either case the offering has

an important place and meaning in the worship. The offering is an expression in a material way of gratitude to God by the Congregation for what it has received from Him. When the offering has been placed upon the altar, the Minister usually asks a blessing upon it and on those who have given the offering.

QUESTIONS.

1. *When does the Minister enter the pulpit?*
2. *What is the first prayer by the Minister when he has entered the pulpit?*
3. *What is his first greeting, and what does it mean?*
4. *What special importance is attached by many to the sermon?*
5. *Why does the Congregation rise while the Minister reads the text for the day?*
6. *What words of prayer does your Minister usually offer immediately after he has read the text?*
7. *What part does the sermon mark in the entire service?*
8. *What must the Lutheran sermon especially contain?*
9. *What does the prayer after the sermon signify?*
10. *Where do the weekly announcements come in?*
11. *What special significance has the offering in the service?*

CHAPTER 6.

THE CLOSING PART OF THE LITURGY.

The closing hymn, which follows the offering, should be a sacrificial hymn that expresses praises unto God for the message received in the sermon as well as a prayer for God's guidance in the direction pointed out by God's messenger through God's Word. At the conclusion of this hymn the Minister proceeds to the altar and turns to the Congregation with the salutation, "The Lord be with you," whereupon the Congregation rises and responds, "And with thy spirit." The admonition from the Minister follows, "Let us pray," whereupon he turns to the altar and reads the General Prayer. This prayer is in full accord with the words of Paul to Timothy, "I exhort thee, first of all, that supplications, prayers, intercessions, thanksgivings, be made for all men; for kings and all that are in high place; that we may lead a tranquil and quite life in all godliness and gravity. This is good and acceptable in the sight of God our

Saviour; who would have all men to be saved, and come to the knowledge of the truth.”

In the General Prayer the Congregation specifies its petitions: For the kingdom of God, manifested by the Congregation, in its needs in home and foreign field (for synodical and conference meetings); for the State; for the community; for the home; for the catechumens; and for the sick and dying. Similar prayers were used as early as the third century. In answer to this prayer the Congregation responds with its Amen, which is an attestation on the one hand that it is a prayer by the Congregation, and on the other that God will surely hear and grant this prayer. The General Prayer leads up to the Lord's Prayer, which is read aloud by Minister and Congregation jointly. In this Prayer is included even more than we can pray for or think of.

QUESTIONS.

1. *What should be the character of the hymn that is sung immediately after the sermon, and what should it express?*
2. *What is the Minister's first salutation from the altar in the closing liturgy?*
3. *What is the response of the Congregation?*
4. *With what words of Paul to Timothy is the General Prayer in full accord?*

5. *Specify the different petitions included in the General Prayer.*
6. *How far back can these prayers be traced?*
7. *What does the Amen sung by the Congregation signify?*
8. *Does the Lord's Prayer include more or less than the General Prayer.*

CHAPTER 7.

THE CLOSING PART.

(Continued)

The Benedicamus, "Let us thank and praise the Lord," follows the Lord's Prayer, and the Congregation responds in the words, "Glory be to Thee, O Lord! Hallelujah!" The word "Hallelujah" means "praise the Lord." We thank and praise the Lord for His presence, for His Word, and for His answer to our prayers; in other words, for everything that God in His mercy has given us in the service. Thereupon the Minister dismisses the Congregation with the benediction; usually our Ministers read the benediction which the Lord gave Aaron in the Old Testament to pronounce upon the congregation of Israel. This gives the Aaronitic benediction great importance and historic value, since it has been pronounced upon generation after generation from the days of Moses down to our own day. The Congregation at the close of the benediction testifies to the entire service as well as the benediction that "it shall be so"

by singing the threefold Amen, after which the Congregation remains standing in silent prayer for a few moments, each heart thanking the Lord for His help and mercy and grace which He bestows upon His people. Thus the services are closed.

On special Festive Days the prayers prescribed should precede the General Intercession. According to circumstances, those parts of the General Intercession referring to conditions that do not always prevail are omitted, such as the prayers for church assemblies, for confirmation candidates, etc. Occasional prayers shall, when they occur, follow the General Prayer. During Lent and on special occasions the Litany may be used instead of the General Prayer.

QUESTIONS.

1. *What is the Benedicamus, and where does it belong in the liturgy.*
2. *What does the response by the Congregation imply?*
3. *Give meaning of the word Hallelujah.*
4. *Give the entire force and meaning of this response.*
5. *What are the closing words of the Minister before the altar?*
6. *Which form of benediction is usually pronounced by the Minister?*
7. *What historical significance has the Aaronitic benediction?*

8. *Give the import and meaning of the threefold Amen.*
9. *Why does the Congregation remain standing in silent prayer after the threefold Amen has been sung?*
10. *Explain prayers for special festive days.*

CHAPTER 8.

THE HOLY COMMUNION.

With the Full Service.

The most complete form of worship is the High Mass which includes the Holy Communion. The service shall begin with an appropriate hymn. This hymn should be confessional in character and contain a plea for God's mercy. During the singing the Minister shall proceed to the altar and kneel in prayer. After the singing he shall rise, turn to the Congregation, and say: "In the name of the Father, and of the Son, and of the Holy Spirit." Then the Minister shall preach a brief communion sermon, the object of which is to help the Congregation to come to a full realization of its sins. The communion sermon thus leads up to the confession, which is pronounced by the Minister and Congregation in chorus. Then follows the absolution, which is pronounced by the Minister, after which he sings or reads the "Gloria in Excelsis," whereupon the service proceeds in the usual order (see chapters 3 and 4) up to the

closing words of the General Prayer. Here the Congregation sings, "O Lamb of God, Most Holy" (Hymn number 90), and the Minister turns to the Congregation and sings or says: "Lift up your hearts unto God," to which the Congregation responds: "We lift them up unto the Lord our God." The Minister again sings: "Let us give thanks unto the Lord," and the Congregation answers: "It is meet and right so to do." Then the Minister turns to the altar and reads *Vere Dignum*: "It is truly meet, right," etc. Then follow the Words of Institution, which are also the Words of Consecration. The consecration means that the bread and wine are set apart and blessed as the elements of the sacrament that become the vehicle of God's grace.

When Jesus instituted His Last Supper "He gave thanks" before He gave the bread and the cup to His disciples. And all the prayers in our liturgy up to this point can be traced as prayers of thanksgiving back to the fifteenth century. They aim to bring the Congregation into the right attitude for the celebration of the Lord's Supper and to set before the minds of all present God's wonderful love as it is revealed in Christ.

The Minister and the Congregation read to-

gether the Lord's Prayer, after which they sing jointly the Sanctus: "Holy, Holy, Holy," etc.

These words do not primarily refer to Christ's presence in the service, but to His second coming at the end of all things. But as Jesus at the institution of the Holy Supper directed the thoughts of His disciples to the consummation of God's kingdom when He declared that He would not drink of the fruit of the vine until that day when He would drink it new in His Father's kingdom, and as Paul admonishes us to proclaim the death of the Lord until He comes, so the Congregation at Communion gives expression to its longing for the second coming of the Lord. However, both viewpoints will add to the richness of the Sanctus when we sing the words of the Sanctus. We can well afford to let both come to our minds: Jesus' presence at the Communion table and His second coming.

The Minister, turning to the Congregation, proceeds by declaring, in the words of the Pax, "The peace of the Lord" unto all those who as guests are to come to the Lord's table.

The Communicants come forward, and the Congregation sings the Agnus Dei: "O Lamb of God, that takest away the sin of the world," etc., which is a prayer for the guests at the Com-

munion table. During the distribution, appropriate hymns are sung by the Congregation, with subdued organ accompaniment.

To each Communicant the Minister administers the *Bread* with these words: "The Body of Christ, given for thee"; and the *Cup*: "The Blood of Christ, shed for thee." These words remind the Communicant of the Lord's sacrificial death on the cross, with special emphasis that Christ died "for thee," "for thee." Here are the chief things in the Communion service, when we receive the *Body* and *Blood* of our *Lord* and believe that the *Saviour died for us*. Nothing can bring to our hearts a greater blessing than this. Here are truly *life* and *salvation*.

To each group of Communicants, as they leave the Communion table, the Minister says: "The Lord Jesus Christ, whose Body and Blood ye have now received, preserve you unto everlasting life. Amen."

When the distribution is ended, the Minister reads the prayer of Thanksgiving in which the Congregation renders thanks unto the Lord for the rich gifts He has given at His table. The Communion service ends with the *Benedicamus*, followed by the *Benediction* and the threefold *Amen*. The Congregation should *never* omit the silent prayer at the close of a divine service.

QUESTIONS.

1. *Which is the most complete form of worship?*
2. *What should be the character of the first hymn?*
3. *What is the object of the Communion sermon, and what does it lead up to?*
4. *What does the absolution mean?* (See Catechism, p. 139.)
5. *What does the consecration mean?*
6. *What do all the prayers in our liturgy, up to the Words of Institution, aim to bring?*
7. *What do the words of the Sanctus refer to, and what two viewpoints may we consider?*
8. *What significance has the Agnus Dei?*
9. *Which is the highest point in the Communion service?*
10. *What can you say about the silent prayer at the close of the divine service?*

PART SECOND

The Church Year

The Church Year

CHAPTER 1.

INTRODUCTION.

The Old Testament Church Year dates from the time that Israel became the people of the Covenant. The Lord designated the month of Abib, later called Nisan (corresponding to our March and part of April), as the first month of the year. Abib was the month in which Israel left Egypt. The church year in the New Testament is divided into holy seasons and days which commemorate certain important historical events set forth in the New Testament. Jesus and His disciples kept the Jewish feasts. Also after Christ's ascension His followers continued to observe the feasts so common among the Jews. From the time of the apostles, the first day of the week has been kept sacred by the Christians in commemoration of Christ's Resurrection. The first day of the week was also designated as the Lord's Day by the fathers of the primitive

Church, and by an edict of Constantine in the year 321 the name of Sunday was applied to the Lord's day. Although it is true that mere external observance of special hours, days, or months cannot be meritorious in the sight of God, Christ kept the Sabbath in the highest sense of the term and thereby obligated His followers to set aside the Lord's Day as the Sabbath. We must throw our best safeguards around the Lord's Day so that it be not desecrated.

The church year embraces a period of twelve months, but does not begin with the calendar year. Beginning about December first, the church year follows the historical order of the life of Christ in setting forth the acts of salvation, revealed in Scripture, and it is divided into three large cycles or periods. These are Christmas, Easter, and Pentecost. Each one of these cycles are divided into three parts: Preparatory, Main, and Post. In addition to the great festivals there are a number of minor festivals.

CHAPTER 2. THE CHRISTMAS CYCLE.

1. *Preparatory.*

The Christmas Cycle comprises Advent, Christmas, and Epiphany. It begins with the first Sunday in Advent, comprising four Sundays. The entire Advent period is preparatory for Christmas.

The word "Advent" comes from the Latin word "advenire," which means "to come," and thus it indicates that Christ, the Messiah, is coming, and that Advent should be used as a period of preparation for the coming of the great King. The Advent period may, however, be considered as an introduction, not only to the Christmas festival, but to the entire Church Year. Its wonderful keynote is "Behold, thy King cometh unto thee." This cry has sounded throughout the Old Testament dispensation, from the lips of the prophets down to John the Baptist, who was the forerunner of Christ. This cry is to be heard down through the ages until the end of time, when Christ's second coming is to take place.

The first Sunday in Advent announces Christ's coming in the flesh. The proto-gospel that the woman's seed should crush the serpent's head, which gave an adequate expression of God's promise of salvation, which had been determined upon from eternity, was gradually unfolding during the Old Testament time and was realized through Jesus when He appeared on earth. This coming of Jesus is announced on the first Sunday in Advent.

The second Sunday announces Christ's coming to His Church in the Word and in the Sacraments in a spiritual sense. Also that Christ would come, not only to save, but to judge.

The third Sunday in Advent speaks of Christ's coming in the power of the Holy Ghost, and that His messenger would come before His face to prepare His way. The fourth Sunday announces Christ's last coming in judgment. Also John, the announcer, points his inquirers to Christ who is the fulfillment of the people's longings. This messenger was John the Baptist.

2. *Main.*

The main festival is Christmas, which commemorates the Saviour's birth. In some branches of the Church the Christmas Festival is pro-

longed by celebrating a second and a third day after Christmas. Christmas is the culmination of prophecy. Christ's birth was foretold in Isaiah 7. 14 and Micah 5. 2, etc. Sunday after Christmas is not a special festive day, nor is there any festive character attached to New Year's Eve. New Year's Day is observed as a Christian and legal holiday. It is celebrated as the day on which Christ was circumcised and also as the festival commemorating the closing of the Old and the opening of the New Testament. Epiphany is the second part of the main festival and presents Christ as the light of the Gentiles. Epiphania means "appearance" and hence it marks the day on which the star guided the wise men from the East to the manger at Bethlehem.

3. *Post.*

Following the main festival are five successive Sundays after Epiphany, including the Sundays of Septuagesima and Sexagesima. The entire period of Epiphany designates the manifestation of Christ to the Gentiles.

The first Sunday after Epiphany tells of the House of God. Jesus loved the House of God and went with His parents up to Jerusalem and remained there and again "they found Him in the temple."

The second Sunday after Epiphany shows that Christ had broken down the middle wall of partition. The Gentiles are to share in the salvation that He brought the nations.

The third Sunday after Epiphany. The glory of Christ manifested as a help in sore trouble.

The fourth Sunday after Epiphany. Christ's power over nature, the winds and the sea.

The fifth Sunday after Epiphany. Christ's wisdom and love in sparing the godless and preserving the good in His Church.

Septuagesima is the Sunday of the Lord's servants.

Sexagesima may be characterized as the Sunday of the Word of God. The Sundays Septuagesima and Sexagesima form a transition from Epiphany to Lent.

There are a few special festivals such as the festivals of Purification, Annunciation, and Circumcision (New Year's Day).

CHAPTER 3.

THE EASTER CYCLE.

1. *Preparatory.*

The Lenten season, beginning with Ash Wednesday, constitutes the Preparatory period in the Easter Cycle. Ash Wednesday is the first Wednesday after Quinquagesima.

Quinquagesima Sunday, the seventh Sunday before Easter, is also called the "fiftieth" because it represents in round numbers fifty days before Easter. And this Sunday introduces the great Lenten theme, Christ Announcing His great Suffering.

The first Sunday in Lent is called "Invocavit," from the introductory words in Psalm 91. 15, "He shall call upon me." It represents the temptations of Jesus, which also implies Christ fasting forty days. This indicates the spirit of fasting prevalent throughout the Lenten season.

The second Sunday in Lent is called "Reminiscere" from David's 25th Psalm, the sixth verse, "Remember, O Jehovah." Its signifi-

cance is to emphasize that when our faith embraces Jesus, He will deliver us from all evil.

The third Sunday is called "Oculi," from Psalm 25. 15, "Mine eyes are ever toward Jehovah." This Sunday emphasizes the fact that Jesus conquers the powers of darkness.

The fourth Sunday, called "Lætare," based on Isaiah 66. 10, signifying Christ's prophetic office. (Is. 66. 10—Rejoice ye with Jerusalem, and be glad for her.)

The fifth Sunday is called "Judica," from Psalm 43. 1, "Judge me, O God." This Sunday is also called "Dominica Passionis," signifying the beginning of the great Passion Festival and also illustrating Christ's high-priestly office.

Palm Sunday sets forth Christ's kingly office. When He enters Jerusalem those with Him strewed palm branches on the way before Him as a token of honor. It is also introducing Holy Week.

The Day of Annunciation follows. The name is derived from the angel Gabriel's announcement to the Virgin Mary recorded in Luke 1. 28-38. This is an immovable festival and comes on the 25th of March.

Maundy Thursday commemorates Christ's washing the feet of the disciples and His institution of the Holy Supper.

2. *Main.*

Good Friday commemorates the crucifixion and death of Christ.

Easter commemorates the resurrection of Christ and is the greatest day of victory and triumph in the Christian Church. Easter falls on the Sunday following the first full moon after the Spring Equinox. This has a historical basis, as the time was fixed by the Council of Nice, 325 A.D. The earliest possible day for Easter is March 25th and the latest April 25th.

3. *Post.*

The first Sunday after Easter is called "Quasimodo Geniti," the beginning of 1 Pet. 2. 2. This Sunday is also called "Dominica in albis," the Sunday of the white clothes, and also the White Sunday. The entire period between Easter and Pentecost was one of great joy. All fasting was abandoned and the Lord's Supper was celebrated every day.

Second Sunday after Easter is called "Misericordias Domini," The Mercies of the Lord, Ps. 89. 1. It is the Good Shepherd Sunday.

Third Sunday after Easter is called "Jubilate," which means "rejoice," and refers to Psalm 66. 1. From this Sunday on up to the

Day of Ascension the texts are taken from Christ's farewell address to His disciples.

Fourth Sunday after Easter is called "Cantate," which means "sing," and refers to Psalm 98. 1. Jesus promises the Holy Spirit, the Comforter.

Fifth Sunday after Easter is called "Rogate," which means "pray." It is a festival of prayer held on Sunday after Ascension.

CHAPTER 4.

THE PENTECOST CYCLE.

1. *Preparatory.*

Ascension Day, in commemoration of Christ's Ascension, occurs forty days after Easter and ten days before Whitsunday. It is celebrated on Thursday.

2. *Main.*

Whitsunday or Pentecost is the third of the three great church festivals of the year. It means the fiftieth day after Easter. In the Old Testament it marked the Harvest Festival among the Israelites and began on the second day of the passover and ended on the fiftieth day.

3. *Post.*

Trinity Sunday follows Pentecost and emphasizes the doctrine of the three persons in the Godhead, yet in essence one Being. The Sundays following Trinity number from twenty-two to twenty-seven, depending upon the time of the Easter festival, whether earlier or later.

The first Sunday after Trinity presents the general idea of our inability in spiritual things and God's power to save.

The second Sunday after Trinity is the Sunday of the divine call to Grace.

The third Sunday after Trinity is the Sunday of the Prodigal Son.

The fourth Sunday after Trinity. "Be ye therefore merciful" is the great message of this Sunday.

The fifth Sunday after Trinity. God's guiding providence under temporal uncertainties.

The sixth Sunday after Trinity. The Sunday of God's inexorable righteousness.

The seventh Sunday after Trinity. God the Source of all strength and Giver of all good. The festival of Christ's Transfiguration. The Sunday presents Christ transfigured on the Mount.

The eighth Sunday after Trinity. Presents the false prophets and God's provident care in the time of adversity.

The ninth Sunday after Trinity. The Responsibility of Stewardship.

The tenth Sunday after Trinity. God's judgments.

The eleventh Sunday after Trinity. The Pharisee and the Publican.

The twelfth Sunday after Trinity. Jesus the Great Healer.

The thirteenth Sunday after Trinity. The Good Samaritan. Only by God's grace and gifts can we serve Him right.

The fourteenth Sunday after Trinity sets forth the conditions for spiritual and bodily cures, or the three Christian graces.

The fifteenth Sunday after Trinity treats of the variable treasures.

The sixteenth Sunday after Trinity. The power of Jesus over death.

The seventeenth Sunday after Trinity. The evangelical character of the Sabbath.

The eighteenth Sunday after Trinity. The Way of Perfection.

The nineteenth Sunday after Trinity. The power of the Son of Man to forgive sins.

The twentieth Sunday after Trinity comes as the first reminder of the close of the Church Year and speaks of the wedding feast in preparation.

The twenty-first Sunday after Trinity. The signs of the times.

The twenty-second Sunday after Trinity. Mutual forgiveness.

The twenty-third Sunday after Trinity pre-

sents the attitude, position, and duty of the free-born to the State.

The twenty-fourth Sunday after Trinity. The general theme is, "I believe in the resurrection of the body."

The twenty-fifth Sunday after Trinity is the Sunday of Christ's second coming.

The twenty-sixth Sunday is the Judgment Sunday.

The twenty-seventh Sunday teaches what it means to be ready.

Special Sundays.

The Candlemas—The Day of Presentation of Christ.

St. Michael's is the angels' and the children's Sunday.

All Saints' Day commemorates the Saints on earth and in heaven.

PART THIRD

Typical Church Hymns

All Hail to Thee, O Blessed Morn!

All hail to thee, O blessed morn!
To tidings long by prophets borne
Hast thou fulfillment given.
O sacred and immortal day,
When unto earth, in glorious ray,
Descends the grace of heaven!
Singing,
Ringing
Sounds are blending,
Praises sending
Unto heaven
For the Saviour to us given.

'Tis God's own Image and, withal,
The Son of Man, that mortals all
May find in Him a brother.
He comes, with peace and love to bide
On earth, the erring race to guide
And help as could no other;
Rather
Gather
Closer, fonder,
Sheep that wander,
Feed and fold them,
Than let evil powers hold them.

He tears, like other men, will shed,
Our sorrows share, and be our aid,
Through His eternal power;
The Lord's good will unto us show,
And mingle in our cup of woe
The drops of mercy's shower;
Dying,
Buying
Through His passion
Our salvation,
And to mortals
Opening the heavenly portals.

He comes, for our redemption sent,
And by His glory heaven is rent
To close upon us never;
Our blessed Shepherd He would be,
Whom we may follow faithfully
And be with Him forever;
Higher,
Nigher
Glory winging,
Praises singing,
To the Father
And His Son, our Lord and Brother.

JOHAN OLOF WALLIN.

Translated by Dr. E. W. Olson.

The Swedish Psalmbook stands unsurpassed in the field of hymnology, as most of the hymns contained in this volume have been written by first-class poets. Among these Johan Olof Wal-

lin ranks with the foremost and is the man who contributed more than any other individual to the Swedish Psalmbook, and because of his excellent service he is often referred to in the words of Tegnér as "David's Harp of the North."

Johan Olof Wallin was born in Dalarne, Sweden, Oct. 15, 1779. From childhood Wallin had delicate health, but in spite of this handicap made great strides forward until he attained the position of Archbishop in 1837. He died June 30, 1839.

Wallin was appointed a member of the committee who had been entrusted with the editing of a new "Psalmbook." It did not take long, however, before Wallin became the leading member of that committee. He has written 128 of the Psalms and has translated and reworked a great many others.

The following hymns are some of the many from his pen:

Again Thy Glorious Sun Doth Rise. (Hymn No. 545.)

Behold the Joyful Day is Nigh. (No. 45.)

A Voice, a Heavenly Voice I Hear. (No. 238.)

Blest Easter Day, What Joy is Thine

Blest Easter day, what joy is thine!
We praise, dear Lord, Thy Name divine;
For Thou hast triumphed o'er the tomb;
No more we need to dread its gloom.

The tree where Thou wast offered up
Now bears the fruit of life and hope:
Thy precious blood for us is shed,
Now we may feed on heavenly bread.

We thank Thee, Jesus, that Thy hand
Has freed us from sin's galling band;
No more its thralldom we need fear;
The year of liberty is here.

O Jesus Christ, God's Son elect,
Our Paschal Lamb without defect,
To us Thou givest strength indeed,
In all our conflicts, all our need.

O grant that, as Thou didst arise,
We, too, with joy may heavenward rise,
First from our sin, to love Thy way,
Then from the grave on that great Day.

All praise to Thee who from death's might,
From carnal lust and sin's dark plight
Redeemest me, that even I
May reach eternal life on high.

OLAVUS PETRI.

Translated by Dr. George H. Trabert.

Olavus Petri, the foremost reformer of the Swedish Church in the interest of Lutheranism, was born in Örebro, Sweden, 1493. He, together with his brother Laurentius, who was the first Lutheran archbishop in Sweden, spent some time as a student in Wittenberg, with Luther, the great reformer. Olavus held many important positions in State and Church and exerted a great influence upon the king of Sweden in the interest of Protestantism. He was a profuse writer, and among many things gave Sweden its first "Psalmbok," about the year 1526.

Olavus Petri's name stands among the foremost in the annals of Swedish history. He died 1552.

Thine own, O loving Saviour!

Thine own, O loving Saviour,
Thou biddest come to Thee,
Thy passion's fruits, Thy favor,
Thy grace, Thou givest free
To them who by Thy grace and love
Are members of Thy kingdom,
Now here, and then above.

To us on earth still dwelling
Thou dost descend to give,
In love all love excelling,
Thyself that we may live,
And sayest, ever kind and good:
"Take, eat, this is My body,
Take, drink, this is My blood."

We hear Thine invitation;
We hear, O Lord, Thy call,
The word of consolation,
It is for us, for all;
It draws us to Thy loving heart,
It brings to us Thy blessing,
It does Thy peace impart.

Thy heart is in all anguish
A refuge to the poor,
Thy heart for us did languish,

And bitter death endure.
Thy heart, yet filled with peace and rest,
With comfort and salvation,
Draws near to every breast.

Thou still in loving favor
To us, Thine own, art near,
To lead us as our Saviour
Unto a Father dear,
A Father willing to forgive
The children Thou didst ransom,
And who through Thee shall live.

We are Thine own forever ;
Until our latest breath
Will we be true, and never
In joy, in grief, in death,
Depart from Thee, for Thou always
Art present with Thy people,
As Thine own promise says.

FRANS MIKAEL FRANZÉN.
Translated by Dr. O. Olsson.

Frans Mikael Franzén was born in Finland, 1772, of Swedish stock. Early he showed fine talent as a poet and student, and won laurels in many ways. He became an ordained minister in 1803, and was finally elevated to the position of bishop, which office he held from 1834 until his death, Aug. 14, 1847.

The following are some of his hymns:

Thy Scepter, Jesus, Shall Extend. (Hymnal 265.)

Ajar the Temple Gates Are Swinging. (Hymnal 402.)

Awake! The Watchman Crieth. (Hymnal 395.)

Good News from Heaven the Angels Bring

Good news from heaven the angels bring,
Glad tidings to the earth they sing:
To us this day a Child is given,
To crown us with the joy of heaven.

This is the Christ, our God and Lord,
Who in all need shall aid afford;
He will Himself our Saviour be,
And from our sins will set us free.

All hail, Thou noble Guest, this morn,
Whose love did not the sinner scorn:
In my distress Thou com'st to me,
What thanks shall I return to Thee?

Were earth a thousand times as fair,
Beset with gold and jewels rare,
She yet were far too poor to be
A narrow cradle, Lord, for Thee.

Ah, dearest Jesus, holy Child,
Make Thee a bed, soft, undefiled,
Within my heart, that it may be
A quiet chamber kept for Thee.

Praise God upon His heavenly throne,
Who gave to us His only Son ;
For this His hosts, on joyful wing,
A blest New Year of mercy sin.

MARTIN LUTHER.

Translated by Miss Catherine Winkworth.

This hymn was written by Luther for his little son Hans when he was only five years old. It is one of the most beautiful of Christmas carols. It is said to be sung to this day in the Kreuz Kirche in Dresden at daybreak on Christmas morning by singers who stand in the dome of the church.

Luther wrote this hymn in 1535. The translation rendered by Miss Winkworth is the one most commonly used.

Come, Holy Spirit, God and Lord!

Come, Holy Spirit, God and Lord!
Be all Thy graces now outpoured
On the believer's mind and soul,
To strengthen, save, and make us whole.
Lord, by the brightness of Thy light,
Thou in the faith dost men unite
Of every land and every tongue:
This to Thy praise, O Lord, be sung.
Hallelujah! Hallelujah!

Thou strong Defence, Thou holy Light,
Teach us to know our God aright,
And call Him Father from the heart:
The Word of life and truth impart:
That we may not love doctrines strange,
Nor e'er to other teachers range,
But Jesus for our Master own,
And put our trust in Him alone.
Hallelujah! Hallelujah!

Thou sacred Ardor, Comfort sweet,
Help us to wait with ready feet
And willing heart, at Thy command,
Nor trial fright us from Thy band.
Lord, make us ready with Thy powers;

Strengthen the flesh in weaker hours,
That as good warriors we may force
Through life and death to Thee our course.
Hallelujah! Hallelujah!

MARTIN LUTHER.

Translated by Miss Catherine Winkworth.

This hymn written by Luther was first published in German in 1524. It has a history of its own. It soon worked its way into the hearts of the common people and became a great favorite. In 1526 at the battle of Frankenhausen, in the Peasants' War, a whole host of people stood immovable singing this hymn. William Lee Hunton in his "Favorite Hymns," page 115, says:

"According to the story, the Landgrave of Hesse gave the order to attack, but the peasants remained unmoved, neither retreating nor defending themselves, but singing and waiting for the miraculous help of God, which their leader, Thomas Münzer, had predicted. As they sang, about 5,000 of them were slain and the rest were finally dispersed.

Another instance which illustrates the power which this hymn soon secured over the minds and hearts of the people occurred in August, 1527. It was August 16 that Leonard Kayser was burned at the stake because of his evangeli-

cal preaching, which fact stresses the heroism of the men of the times of Luther, who preached and defended the Reformation doctrines. As the preparations for Kayser's martyrdom were completed he asked the people to sing "Komm Heiliger Geist, Herre Gott." With deep emotion they sang, and while the flames leaped up, his own voice was heard as he cried out, "Jesus, I am Thine; save me." Repeating these words several times, he died.

It is told of a family in Silesia that in the midst of a terrible storm in 1535 they sat singing this hymn and were uninjured, while the roof of their home was blown from over their heads.

The wife of the celebrated Frederic Perthes, of Hamburg, sent several stanzas of this hymn to her son, who was a student at the university, as a birthday greeting. Most appropriate it was, especially in those times. The third and fourth stanzas were those which she sent. They would not be amiss as a message to the university student of today.

This hymn of Luther's is most appropriate as the opening hymn of invocation at public worship. It was placed in this position in the official jubilee celebration service which inaugurated the great quadricentennial jubilee of the Protestant Reformation. With many ministers

it is a favorite, not only for use in public worship, but also in private devotion. Not a few instances are told of the use of this hymn or portions of it as the thought to sustain the soul at the moment of its departure from the flesh.

A Mighty Fortress Is Our God

A mighty Fortress is our God,
A trusty Shield and Weapon,
He helps us in our every need
That hath us now o'ertaken.
The old malignant foe
E'er means us deadly woe:
Deep guile and cruel might
Are his dread arms in fight,
On earth is not his equal.

With might of ours can naught be done,
Soon were our loss effected;
But for us fights the Valiant One
Whom God Himself elected.
Ask ye who this may be?
Christ Jesus, it is He,
As Lord of Hosts adored,
Our only King and Lord,
He holds the field forever.

Though devils all the world should fill,
All watching to devour us,
We tremble not, we fear no ill,
They cannot overpower us.
For this world's prince may still

Scowl fiercely as he will,
We need not be alarmed,
For he is now disarmed;
One little word o'erthrows him.

The Word they still shall let remain,
Nor any thanks have for it;
He's by our side upon the plain,
With His good gifts and Spirit,
Take they, then, what they will,
Life, goods, yea, all: and still,
E'en when their worst is done,
They yet have nothing won,
The kingdom ours remaineth.

MARTIN LUTHER.

Composite Translation.

This hymn is considered by most critics as the greatest hymn in Lutheran hymnology. It is often called Luther's Battle Hymn. Köstlin says: "This hymn is Luther in song. It is pitched in the very key of the man. Rugged and majestic, trustful in God and confident, it was the defiant trumpet blast of the Reformation, speaking out to the powers of the earth and under the earth an all-conquering conviction of divine vocation and empowerment. The world has many sacred songs of exquisite tenderness and unalterable trust, but this one of Luther's is matchless in its warlike tone, its rugged strength, and its inspiring ring."

Opinions have differed as to the time of its composition, but it is quite clear that the greatest of our Reformation hymns, as Hunton says, was born almost simultaneously with Protestantism's greatest distinctive Creed, the Augsburg Confession. It was thus written just before the Diet of Augsburg in 1529, probably in the Castle Co-burg. D'Aubigné makes the claim that this hymn was sung by the Reformers not only at the Diet itself in Augsburg, but also by all the people in Saxony.

Although the hymn is strictly Luther's psalm, it is suggested to him by David's Psalm 46. "Only the idea of the stronghold is taken from the Scripture, the rest is Luther's own." David's 46th Psalm was a great favorite with Luther.

Luther not only wrote the words of the hymn but composed also the music. Sleidan in speaking of this hymn states, "That Luther made for it a tune singularly suited to the words, and adapted to stir the heart." Leonard Woolsey Bacon says, "If ever there were hymn and tune that told their own story of a common and simultaneous origin, without need of confirmation by external evidence, it is these."

It is also claimed that there are no less than ninety distinct translations of Luther's hymn into

English, and that the hymn has been translated into about fifty different languages.

The hymn was sung at Luther's funeral, and the line, "Ein Feste Burg Ist Unser Gott," has been inscribed on Luther's tomb in the Castle Church at Wittenburg.

In America whenever there is a gathering of Lutherans this great battle hymn of Luther's is sung. It has also been sung on many battlefields by armies and soldiers under different flags. All Christian Churches and creeds sing this hymn, although it is peculiarly the property of the Lutheran Church.

The great reformer Martin Luther was born in Eisleben, Saxony, November 10, 1483. He was educated at the University of Erfurt, became an Augustinian monk and professor of philosophy and divinity in the University of Wittenberg. In 1517 he wrote the memorable Ninety-five Theses, which marked the beginning of the great Reformation. He died in his birth-place, Eisleben, February 18, 1546.

Luther was the author of thirty-six hymns, to some of which he fitted his own music. He was not only an eloquent preacher, but a musician and singer as well.

O Sacred Head, Now Wounded

O sacred Head, now wounded,
With grief and shame weighed down,
Now scornfully surrounded,
With thorns Thine only crown!
Once reigning in the highest
In light and majesty,
Dishonored now Thou diest,
Yet here I worship Thee.

How art Thou pale with anguish,
With sore abuse and scorn!
How does that visage languish,
Which once was bright as morn!
What Thou, my Lord, hast suffered,
Was all for sinners' gain;
Mine, mine was the transgression,
But Thine the deadly pain.

Lo, here I fall, my Saviour,
'Tis I deserve Thy place:
Look on me with Thy favor,
Vouchsafe to me Thy grace.
Receive me, my Redeemer;
My Shepherd, make me Thine,
Of every good the Fountain,
Thou art the Spring of mine!

What language shall I borrow
To thank Thee, dearest Friend,
For this Thy dying sorrow,
Thy pity without end!
O make me Thine forever,
And should I fainting be,
Lord, let me never, never,
Outlive my love to Thee.

Forbid that I should leave Thee;
O Jesus, leave not me;
In faith may I receive Thee,
When death shall set me free.
When strength and comfort languish,
And I must hence depart,
Release me then from anguish
By Thine own wounded heart.

PAUL GERHARDT.

Translated by James W. Alexander.

This is one of the grandest Lenten hymns and was written originally in Latin by Bernard of Clairvaux. It was translated into German by Paul Gerhardt and rendered into English by James W. Alexander. He made this translation in 1830.

Regarding this hymn Dr. Schaff says, "This classic hymn has shown in three tongues—Latin, German, and English—and in three confessions

—Roman, Lutheran, and Reformed—with equal effect the dying love of our Saviour and our limitless indebtedness to Him.” It is also found among the hymns of the Church of Sweden.

When I Survey the Wondrous Cross

When I survey the wondrous cross
On which the Prince of glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Forbid it, Lord, that I should boast,
Save in the death of Christ, my God;
All the vain things that charm me most,
I sacrifice them to His blood.

See, from His head, His hands, His feet,
Sorrow and love flow mingled down!
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

Were the whole realm of nature mine,
That were a tribute far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

ISAAC WATTS.

Great critics have placed this hymn among the four best hymns in the English language. The great Matthew Arnold declared it to be the greatest Christian hymn ever written in Eng-

lish hymnody. His father was a deacon in the Independent Church. One day Isaac Watts, then eighteen years of age, ridiculed some of the poor hymns then sung in the churches. In a sarcastic way his father said to him, "Make some yourself, then." After that Watts started on his eminent career as a hymn writer.

The text for this hymn is Paul's words, "God forbid that I should glory, save in the cross of our Lord Jesus Christ." Gal. 6. 14.

Onward, Christian Soldiers

Onward, Christian soldiers,
Marching as to war,
With the Cross of Jesus
Going on before.
Christ, the royal Master,
Leads against the foe;
Forward into battle
See His banners go.

Refrain:

Onward, Christian soldiers,
Marching as to war,
With the Cross of Jesus
Going on before.

At the sign of triumph,
Satan's armies flee;
On then, Christian soldiers,
On to victory.
Hell's foundations quiver
At the shout of praise:
Brothers, lift your voices,
Loud your anthems raise.

Crowns and thrones may perish,
Kingdoms rise and wane,
But the Church of Jesus

TYPICAL CHURCH HYMNS

Constant shall remain.
Gates of hell shall never
'Gainst that Church prevail:
We have Christ's own promise,
And that cannot fail.

Onward, then, ye faithful,
Join our happy throng,
Blend with ours your voices
In the triumph-song;
Glory, laud, and honor
Unto Christ the King:
This through countless ages,
Men and angels sing.

SABINE BARING-GOULD.

This hymn, especially well adapted as a processional hymn, was originally written for children. It is beyond a doubt one of the most popular of our modern hymns. There is no hymn that can surpass it in arousing the enthusiastic spirit of an audience for such work as church extension, city missions, and similar enterprises.

The author, Dr. Baring-Gould, was a minister of the Church of England and was stationed as Curate of Horbury in Yorkshire.

Following the usual custom to observe Whitmonday as a day of festival for school children, the scholars of Horbury Bridge school, over which Rev. Baring-Gould was Curate, were in-

vited to a neighboring village where they were to join the children of another school in the festival exercises.

Unable to find any suitable hymn for the children to sing while marching from one village to another, Dr. Baring-Gould sat up late the night before the festival and composed the song "Onward, Christian Soldiers." On the following day the children marched toward their festival singing this new song.

William Lee Hunton in his "Favorite Hymns" says, "With so much evil and world conflict about us, the Christian Church, which at times may weary and become faint-hearted, needs to catch the spirit of this optimistic battle hymn of the Christian conflict. During a hard-fought battle between the French and the Austrians, an officer, rushing up to the French commander, exclaimed, 'The battle is lost!' The general quietly replied, 'One battle is lost, but there is time to win another.' The general's optimism brought victory. So it is in the Church, great battles are to be fought in this twentieth century. If we catch the spirit which led Baring-Gould to declare, 'The Church of Jesus constant will remain,' we will surely take up his battle cry, 'On, then, Christian soldiers, on to victory!'

“Whatever we may think of cruel war, the warfare of God’s people for righteousness and for the triumph of the cross we all approve. In this spirit we take as our battle song this widely used and ever-popular hymn.”

“Onward, Christian Soldiers” was sung by thousands who paraded in the streets election night in Philadelphia 1905, in order to signalize the victory of the Reform movement. It was also sung by the Christian Japanese soldiers when they started for the war in 1904. It was also the Roosevelt Progressive campaign song in 1912. It was further a favorite among the soldiers in the World War; and when General Feng Yü Hsiang’s Eleventh Division of Chinese Christian soldiers went into battle before Peking in May, 1922, this song was sung with great spirit.

Just As I Am, without One Plea

Just as I am, without one plea,
But that Thy blood was shed for me,
And that Thou bidd'st me come to Thee,
O Lamb of God, I come, I come!

Just as I am, and waiting not,
To rid my soul of one dark blot,
To Thee whose blood can cleanse each spot,
O Lamb of God, I come, I come!

Just as I am, though tossed about
With many a conflict, many a doubt,
Fightings and fears within, without,
O Lamb of God, I come, I come!

Just as I am, poor, wretched, blind;
Sight, riches, healing of the mind,
Yea, all I need in Thee I find,
O Lamb of God, I come, I come!

Just as I am; Thou wilt receive,
Wilt welcome, pardon, cleanse, relieve,
Because Thy promise I believe;
O Lamb of God, I come, I come!

Just as I am; Thy love unknown
Hath broken every barrier down;
Now to be Thine, yea, Thine alone,
O Lamb of God, I come, I come!

CHARLOTTE ELLIOTT.

Several different accounts of the origin of this hymn have been given. William Lee Hunton in his "Favorite Hymns" tells the story that Miss Charlotte Elliott, the author, when a young woman, was a lover of dancing. Prior to a certain ball her pastor spoke earnestly with her about the matter. She became greatly vexed and told her pastor, "I wish you would mind your own business."

A few days after this ball, her troubled conscience forced her to go and make apologies, which she did, and also confessed her desire to become a Christian. In his reply the pastor said, "Just give yourself, my child, to the Lamb of God, just as you are." This expression caught hold of her mind and heart and came like an inspiration, which made her write her beautiful hymn.

Other writers tell a quite different story, but all agree that the thought expressed by Dr. Cæsar Milan, who talked with her about her spiritual welfare, gave her the inspiration which

caused her to write the song, "Just As I Am, without One Plea."

Charlotte Elliott was born in Brighton, England, March 18, 1789, and died September 22, 1871, after having been an invalid for many years.

Abide with Me! Fast Falls the Eventide

Abide with me! fast falls the eventide;
The darkness deepens; Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me!

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou who changest not, abide with me!

Not a brief glance I beg, a passing word,
But as Thou dwell'st with Thy disciples, Lord,
Familiar, condescending, patient, free,
Come not to sojourn, but abide with me!

I need Thy presence every passing hour:
What but Thy grace can foil the tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, O abide with me!

I fear no foe, with Thee at hand to bless:
Ills have no weight, and tears no bitterness.
Where is death's sting? where, grave, thy victory?
I triumph still, if Thou abide with me!

Hold Thou Thy cross before my closing eyes,
Shine through the gloom, and point me to the skies:
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me!

HENRY FRANCIS LYTE.

The words of Shelley regarding poets, "They learn in suffering what they teach in song," have a fine application to the author of the song, "Abide with Me."

The author of this fine composition was Henry Francis Lyte, who was born at Felso, Scotland, June 1, 1793.

On account of failing health he had been advised to leave England where he had served for nearly 25 years as rector at Lower Brixham, on the shores of Torbay. Here he preached his farewell sermon on Sunday, September 5, 1847. He had conducted his last communion service that day. Toward evening he walked down his garden path to the seaside and witnessed the sun setting in red and gold. "Above his head the sun had wooed the leaves into blushing splendor, and in the darkening branches of the trees song birds were pouring out a perfect melody of music. The great breast of Torbay, with scarcely a ripple to mar its surface, thrilled and glowed in the waning light of the glowing western sun, while Berry Head promontory cast a giant

shadow over the nearby waters. Sea and sky were so intimately blended that no horizon line indicated where the one began or the other ended." (SUTHERLAND.) What he felt and suffered in that memorable walk we do not know, but it was in that hour that the great hymn had its birth.

Returning home he sat down at his desk and wrote. When he joined his family a little later he produced the manuscript of the hymn. His prayer had been answered. In the prime of life he had hoped to live, but if this privilege was not granted him he prayed that he might be able to do something which would have its influence for good upon the Church.

The following day he left for the south of France where he died in Nice and was buried in the English Cemetery.

The song is based on the story of Jesus walking with His disciples to Emmaus at eventide. It expresses the certainty of the eternal and the need of a Saviour. The hymn has been pronounced as one of the finest evening hymns in the English language.

Rock of Ages, Cleft for Me

Rock of ages, cleft for me,
Let me hide myself in Thee:
Let the water and the blood
From Thy riven side which flowed
Be of sin the perfect cure,
Save me, Lord, and make me pure.

Not the labors of my hands
Can fulfill Thy law's demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone;
Thou must save, and Thou alone.

Nothing in my hand I bring,
Simply to Thy cross I cling;
Naked, come to Thee for dress;
Helpless, look to Thee for grace;
Foul, I to the fountain fly:
Wash me, Saviour, or I die!

While I draw this fleeting breath,
When my eyelids close in death,
When I soar to worlds unknown,
See Thee on Thy judgment throne,
Rock of ages, cleft for me,
Let me hide myself in Thee.

AUGUSTUS MONTAGUE TOPLADY.

The author of this almost universal hymn was Augustus Montague Toplady. He was born at Farnham, Surrey, England, November 4, 1740. He was ordained a minister of the Church of England at the age of twenty-two years, and died when he was only thirty-eight years old.

The exact date of the writing of the hymn is not known. It was first published in its complete form in March, 1776.

There are several interesting stories concerning the occasion of the origin of the hymn. We shall give only two. One is that the song was written after the author, while walking in the open, had been forced to seek shelter under a cliff from a thunderstorm. Another is that Toplady and Wesley, who differed on several theological points, met and were drawn into a very heated argument over some of their theological differences. They argued until long after midnight. Neither one yielded a point. When they separated Toplady was brought to a high state of spiritual excitement.

In this frame of mind he passed the still hours of the night without sleep, and before dawn the words of this beautiful hymn had not only run through his mind, but had been put on paper, and thus Toplady had given the world his mas-

ter hymn which will perpetuate his name and memory in the Christian Church for all time.

The hymn "Rock of Ages" carries a very direct and personal appeal to God. It recognizes, not so much by words as by implication, the chasm and its cause existing between God and the human soul. "It suggests Moses at Sinai. It does not lose sight of the Law, the Lightning, the Judgment; yet, when its spirit is apprehended and entered into, how secure one feels! For it is not merely the loving man Jesus who appears alone, but 'Jesus, in whom dwelleth all the fulness of the Godhead bodily,' so that seeing Him we see the Father, and realize the whole glory of the present Godhead as our security." (SUTHERLAND.)

Mr. Gladstone, England's great premier, counted "Rock of Ages" as his favorite hymn. He translated it into both Greek and Italian. It is related that on a certain occasion a most bitter attack was made on Mr. Gladstone in the House of Commons. Mr. Gladstone amazed everyone about him by his calm composure under the unusually severe attack by his opponent. Mr. Gladstone was seen writing very diligently, and all supposed that he was writing notes and framing a reply. One sitting near him, curious to learn how Mr. Gladstone could retain such a

calm repose while being so bitterly attacked, looked over his shoulder and discovered that he was engaged in translating into Latin "Rock of Ages," his favorite hymn.

This hymn has no doubt been translated into every language and tongue that has come under Christian influence. However, not all attempts at translating this beautiful hymn have been as successful and happy as those of Mr. Gladstone. A certain missionary in India reports that he had employed a Hindu scholar to translate this hymn into the vernacular. The Oriental began his translation as follows:

"Very old stone, split for my benefit,
Let me get under one of your fragments."

Another missionary story relates of an incident at the celebration of the Golden Jubilee of Queen Victoria. Representatives from every land came to congratulate the Queen on her long and prosperous reign. Also a native of Madagascar presented himself and delivered the greetings of his people. He also suggested that if agreeable he would like to sing to the Queen. Naturally the court expected that he would sing one of his native songs, but to the surprise of all he sang "Rock of Ages."

The incident made a profound impression upon all present. Many were affected to tears in

seeing the coming back of seed sown on the waters in missionary faith and zeal.

“When we understand that Christ is our Rock; that the rock suggests strength, solidity, power, majesty, permanency, then we find the secret of the universal hold which this hymn has on the minds and hearts of Christian people.”



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